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# THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

FIFTH YEAR

MAY 1918

NUMBER 5

## MUSIC IN THE MUSEUM

From the earliest days of our planning for the activities of the Museum it has been expected that in time the right way would open for presenting here the sister art of Music—the most intimate and most elusive of the arts, and the one in which both primitive and sophisticated peoples are likely to express themselves spontaneously. The few experiments already tried, have proved that the people desire music and naturally expect to find it here. The short recitals of mechanically reproduced music, made possible through Mr. Edison's generous gift, have been welcomed by our visitors, and have been particularly successful when a small attendance has insured the comparative quiet required to hear such records.

The beauty of music in the Museum was most convincingly demonstrated recently, when the concert by fifty members of The New York Philharmonic Orchestra produced an effect which will never be forgotten by those who heard Mr. Stransky's delightful program. These experiences have increased the desire to do something definite and constructive in the way of developing in Cleveland a great popular love for music as a universal means of expression and enjoyment.

The recent visit to Cleveland of Thomas Whitney Surette, who talked at the Museum on "Music as a Social Force," showed that in him had been found the guide under whom these indefinite plans could be made effective.

Mr. Surette has already brought to many of those who heard him talk here a new understanding of what music can mean as an upbuilding and spiritual force in a community—particularly in these times of stress when singing is becoming more and more encouraged and recognized as one of the most valuable means of creating and maintaining among our troops that morale upon which the success of an army so largely depends.

The plans submitted by the Director for the development of definite musical activities at the Museum, and the installation of an appropriate organ, have been approved, providing this can be done through funds collected outside of the regular Museum budget, which is already arranged for the year. Friends

have already subscribed the larger part of the sum necessary to carry the work forward until the summer of 1919; but the question of the organ still remains unsolved, although it is a very important part of the program, especially as it affects musical recitals for soldiers and sailors. This new work also makes more imperative than ever the need for a fine small grand piano, for which several appeals have already been made.

Mr. Surette has been engaged to give about half of his time to the Museum for the coming year. He is to arrive in Cleveland on May eighteenth, and the following tentative program has been prepared for talks and choral singing in the Museum Lecture Hall. These meetings are all to be free to the public, and any one who loves or wants to understand music is invited to attend. The first ten rows will be reserved for members and their families, up to five minutes before the hour.

Saturday,	May 18,	3 p.m.	Talk and Singing for Children
Sunday,	May 19,	3 p.m.	Singing of Patriotic Songs
Sunday,	May 19,	8 p.m.	Interpretative Talk and Singing
Wednesday,	May 22,	8 p.m.	Interpretative Talk and Singing
Saturday,	May 25,	3 p.m.	Talk and Singing for Children
Sunday,	May 26,	3 p.m.	Singing of Patriotic Songs
Sunday,	May 26,	8 p.m.	Interpretative Talk and Singing
Wednesday,	May 29,	8 p.m.	Interpretative Talk and Singing
Saturday,	June 1,	3 p.m.	Talk and Singing for Children
Sunday,	June 2,	3 p.m.	Singing of Patriotic Songs
Sunday,	June 2,	8 p.m.	Interpretative Talk and Singing
Wednesday,	June 5,	8 p.m.	Interpretative Talk and Singing
Saturday,	June 8,	3 p.m.	Talk and Singing for Children
Sunday,	June 9,	3 p.m.	Singing of Patriotic Songs
Sunday,	June 9,	8 p.m.	Interpretative Talk and Singing

Mr. Surette is a lifelong student of music and has devoted himself especially to the interpretation of music to those who have not had a special musical education. He has been lecturer on music at Columbia and Oxford Universities, and has the faculty of presenting the broad cultural aspects of music as related to life and the other arts. The need of music in war time, as solace and inspiration alike, is evident; and under Mr. Surette's inspired guidance Cleveland should become more alive to the power of music as a spiritual force in the community.

The Museum offers this unique and important service freely to all who are interested. This preliminary series of talks will be followed by a continuous schedule commencing in Septem-

ber and running through the winter; but every member should realize the importance of the present opportunity and take full advantage of it for himself and his family, in order that the experiment may be inaugurated with an enthusiasm which will carry over to the early fall, and lead to a year's activity which will pave the way for a broader and more widespread love of music throughout the city.

Mr. Surette has prepared the following article for the *Bulletin*, which explains admirably his attitude.

### MUSIC IN THE ART MUSEUM

BY THOMAS WHITNEY SURETTE

Our recognition of the value of music as a means of educating and uplifting human beings has been slow. We have thought of it as a diversion, or as a higher kind of pleasure, rather than as a thing to be used seriously for specific purposes. Music study in conservatories or with private teachers has had for its chief object technical proficiency in playing or singing. Although we have spent millions on concerts and opera, those millions have been spent chiefly by and for the rich, or the well-to-do people of our communities. And while there is a fine idealism in this effort and this expenditure—and nowhere in the world is this idealism more manifest than here—the great mass of our people remain untouched.

In other departments of art this is not the case. We offer without payment to all and sundry the chance to see great paintings and sculpture, and the thousands who pour through the doors of our Museums testify their appreciation of the opportunity. But Sunday afternoon concerts represent the limit of our progress in the direction of music.

What are the possibilities for music in The Cleveland Museum of Art? First of all we might offer our people opportunities to sing together. Making music yourself is always better than having someone else make it for you. And, although our powers of making music are necessarily limited, we can all sing, and there is plenty of fine, simple music for us to begin with. The first state of "being musical" is to sing. On the days when the Museum is free we might set apart a time when there would be chorus singing in the lecture hall; everybody who cared to come would be welcome. We should have to begin with unison songs—our own first, both traditional and patriotic; we could learn some of the great songs of France, England and our other allies. After a time a chorus might be formed that would be capable of singing in parts. If an organ were installed in the Museum this singing could occasionally take place in the Court with a larger body